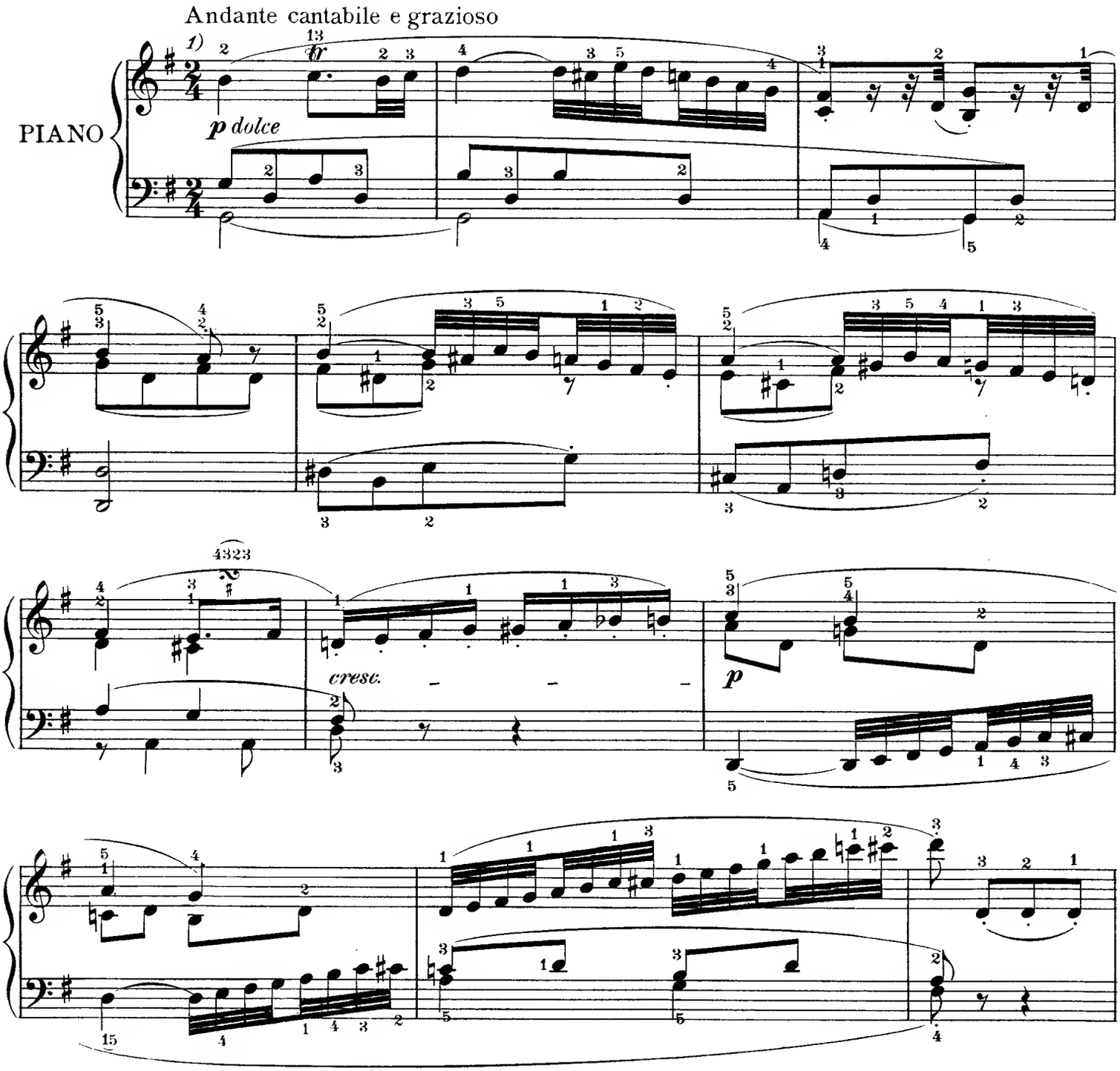
To Countess Henriette von Lichnowsky

RONDO, in G major

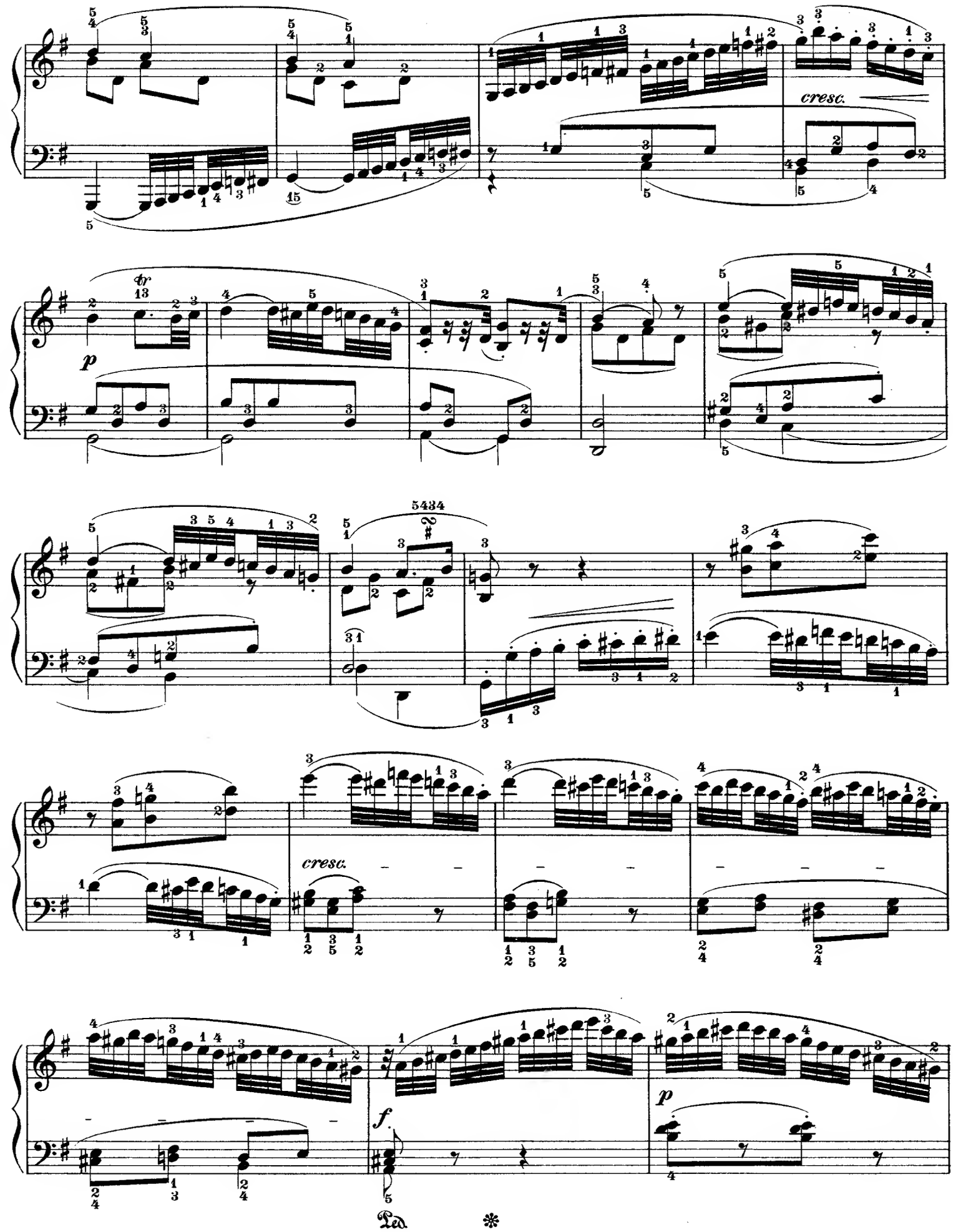
(Published in 1802)

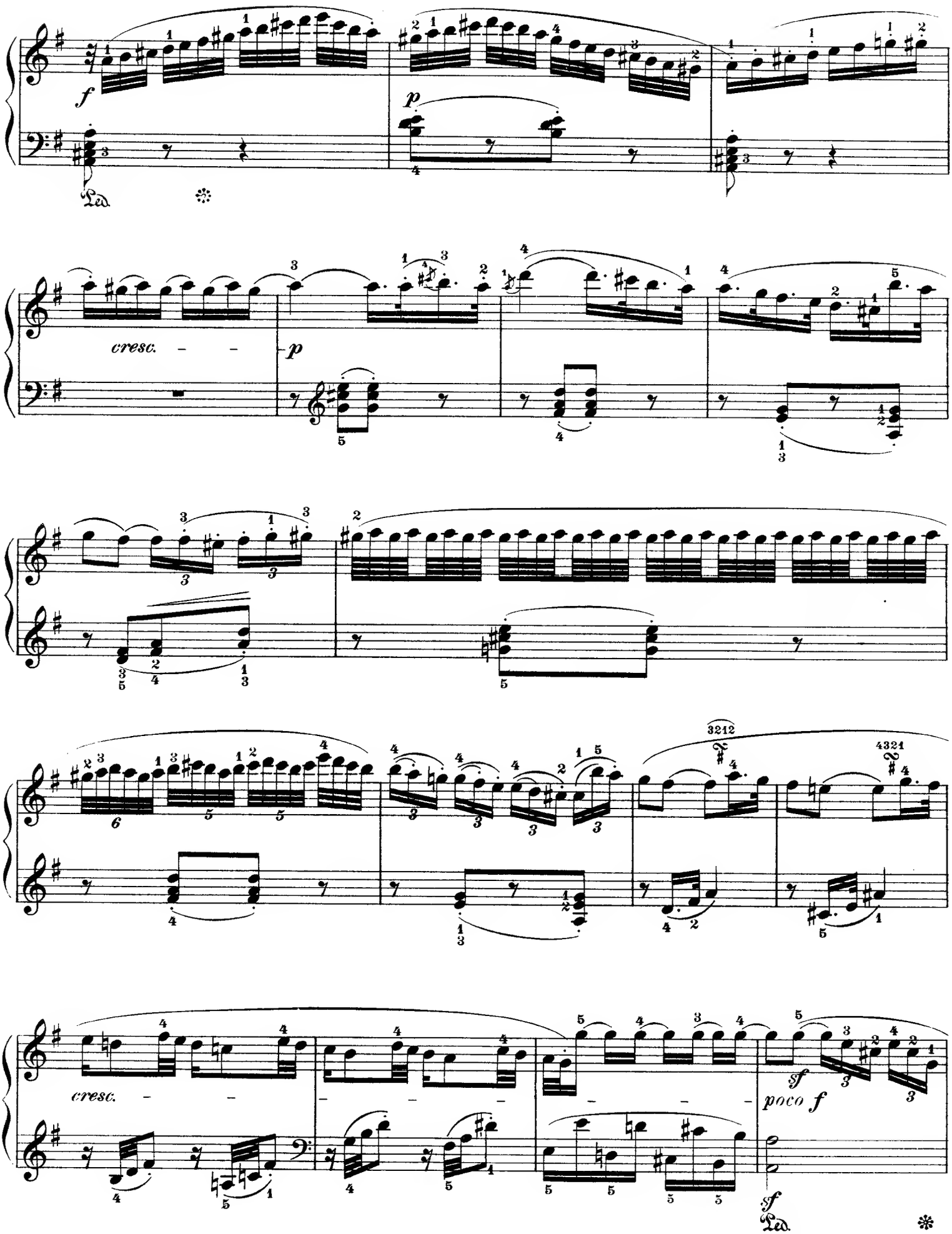
Edited by Eugen d'Albert

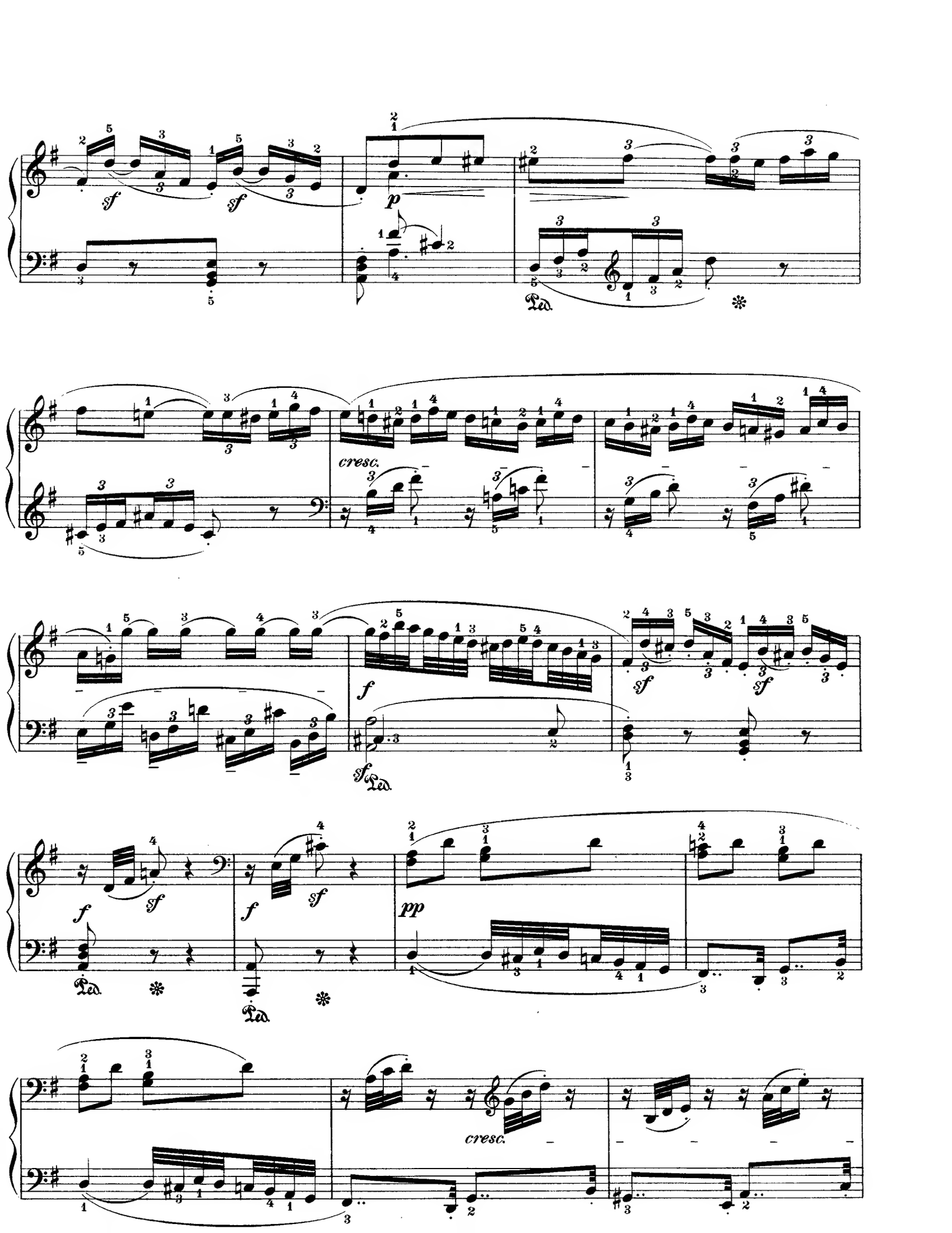
LUDWIG van BEETHOVEN, Op. 51, №2

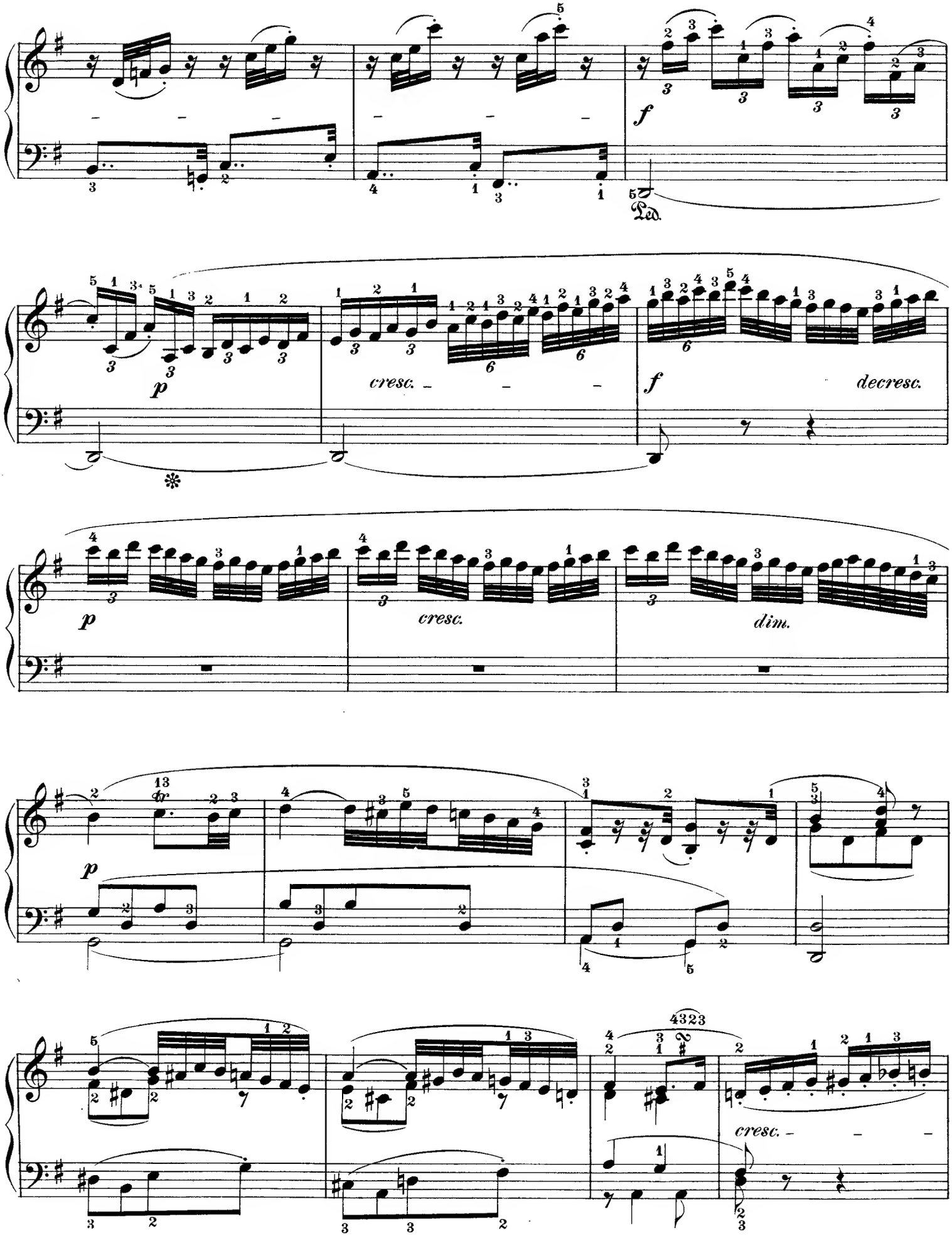


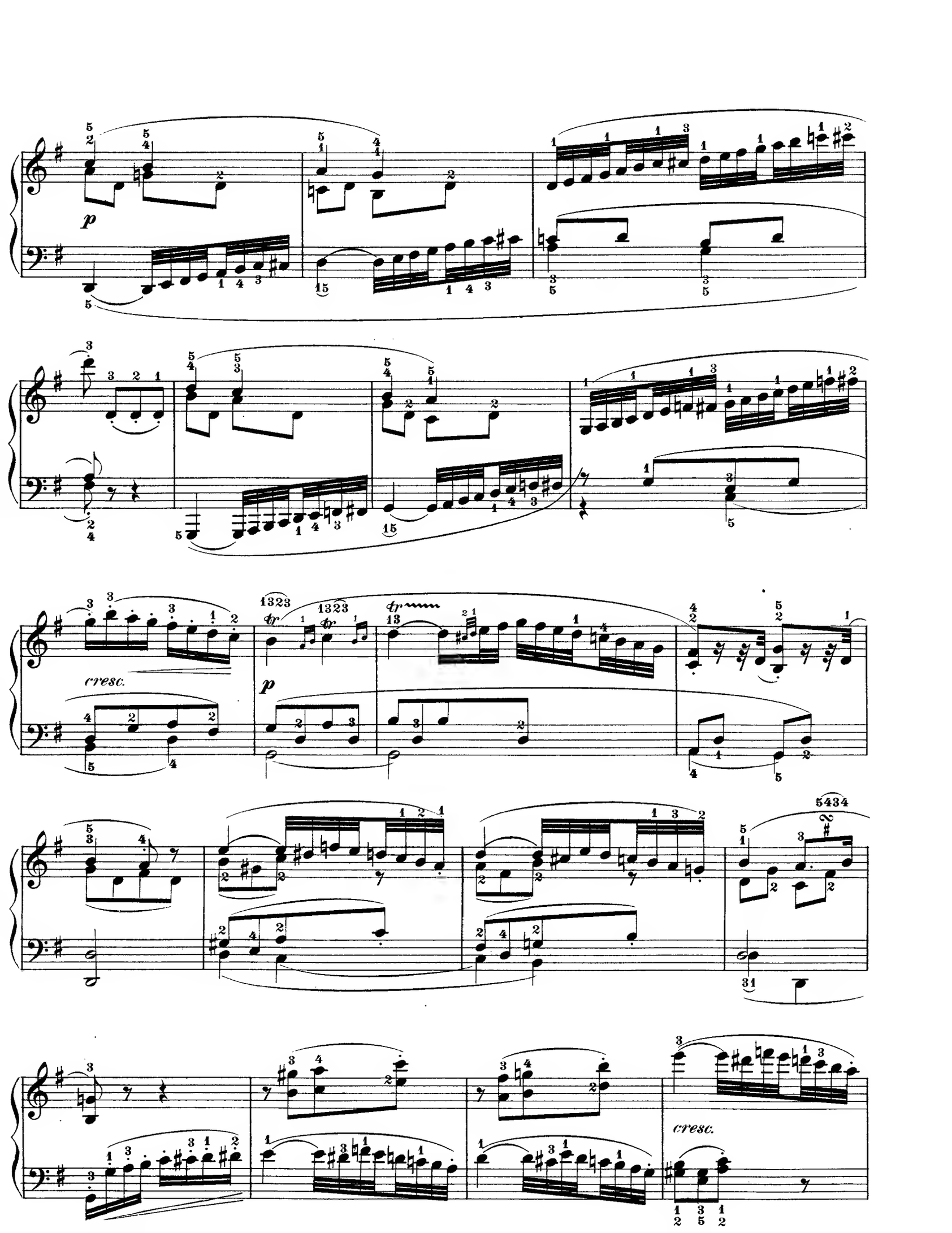
1) The performance of this exquisite piece, (a companion to Mozart's Rondo in A minor) must be distinguished above all by grace and loveliness. The tempo must never be allowed to drag, in order to avoid a certain sense of undue length, which might easily arise from the frequent repetition of the slow theme. The various figures are always to be played with great neatness and expression and without haste. Guard against a too short staccato. Study the phrasing, and treat the themes from the standpoint of a singer. This composition gives an artist who excels in touch a splendid opportunity to produce rich effects. So manifold are the results of proper shading that the editor has often wondered why this piece appears so seldom on concert programs. The performance depends more on the fingers than on the head. The latter has enough to do in memorizing the Rondo, which is not an easy task since the theme reappears often, and always in a different form.

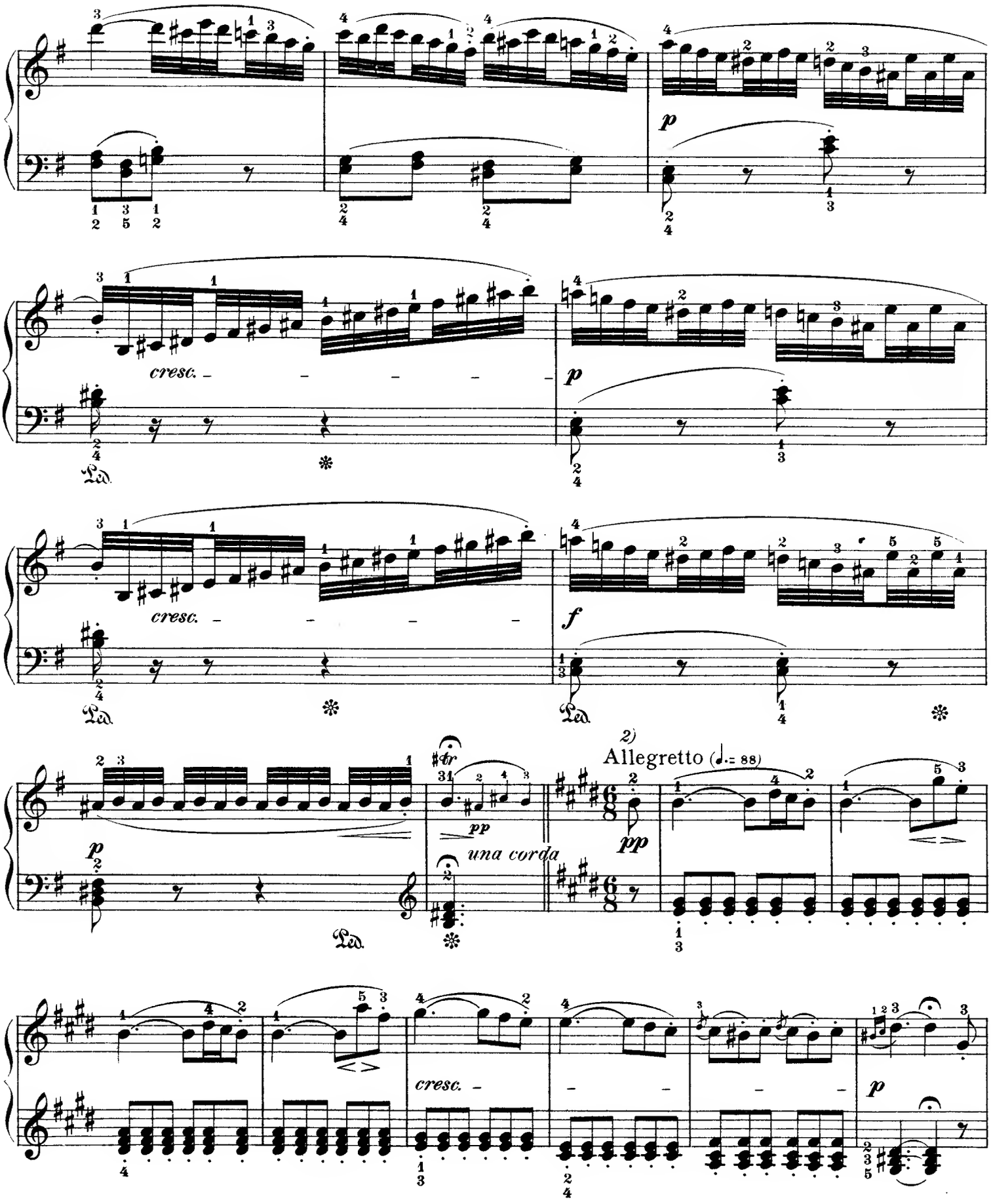

cresc.
tr
p
5434
cresc.
f.
p
Ped.
*


f
Led.
p
cresc.
p
3212
4321
cresc.
sf
poco f
sf
Led.

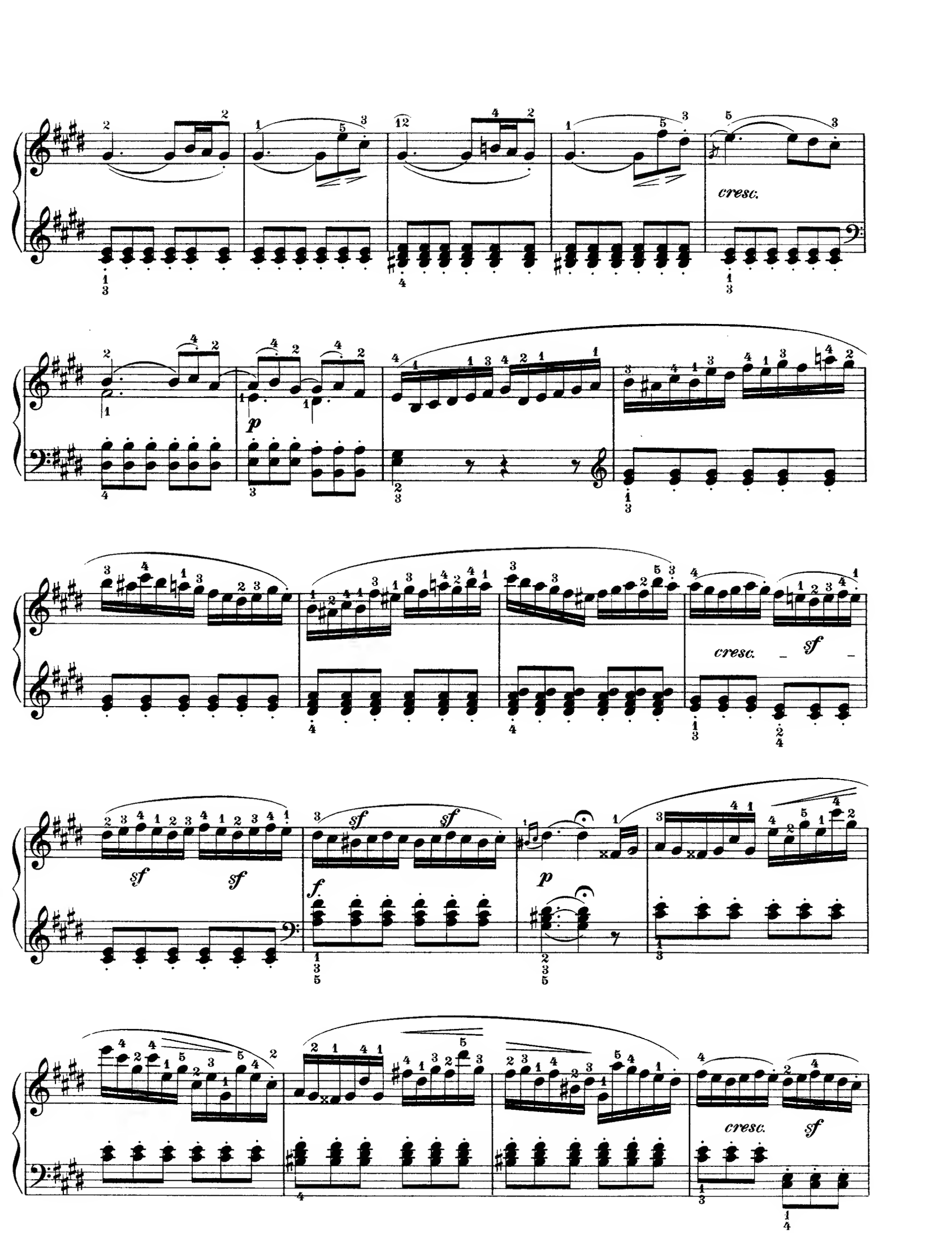

sf
sf
p
Ped.
cresc.
f
sf
sf
sf
Ped.
f
sf
f
sf
pp
Ped.
Ped.
cresc.

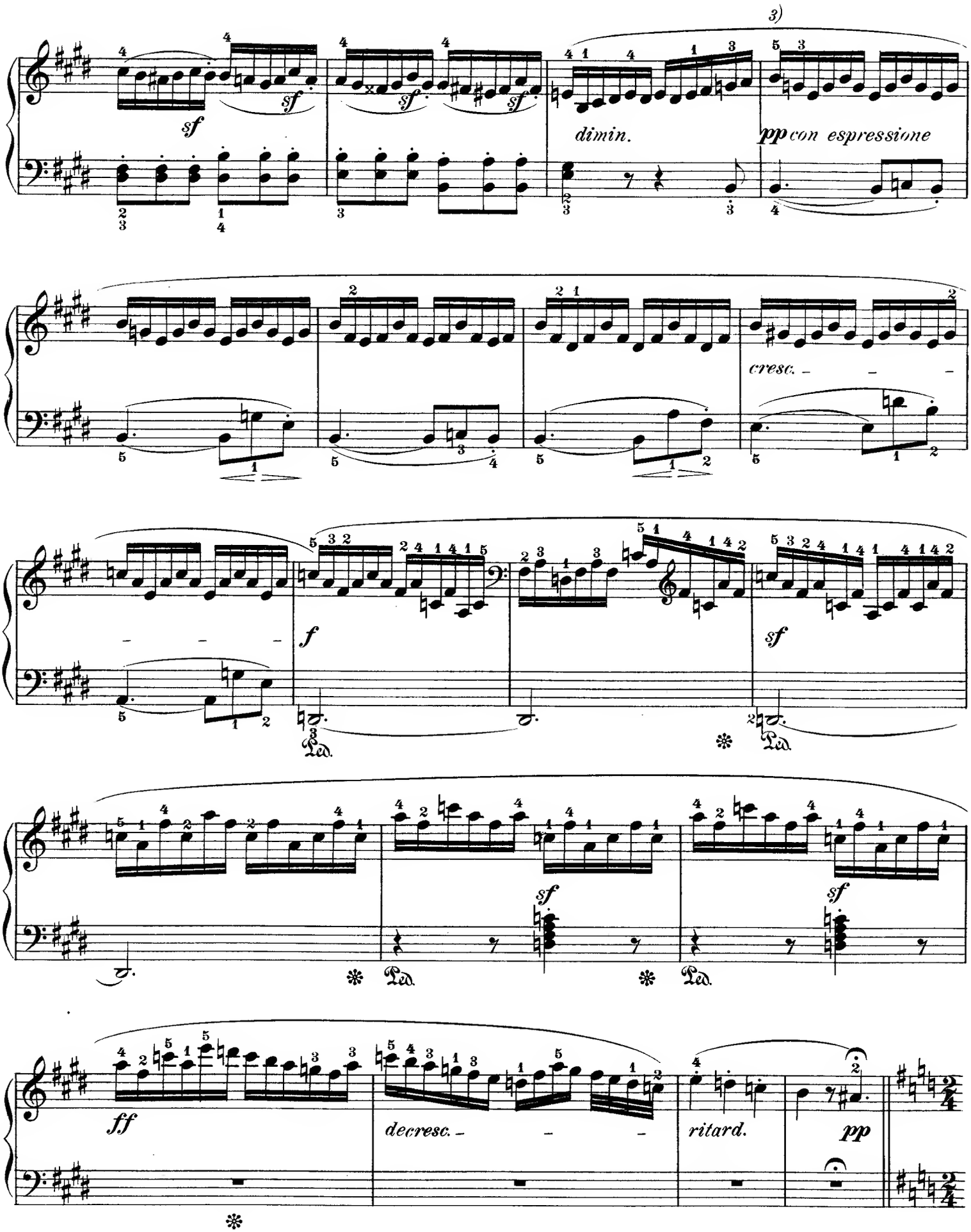

f
Ped.
p
cresc.
f
decresc.
p
cresc.
dim.
p
cresc.


p
cresc.
p
cresc.

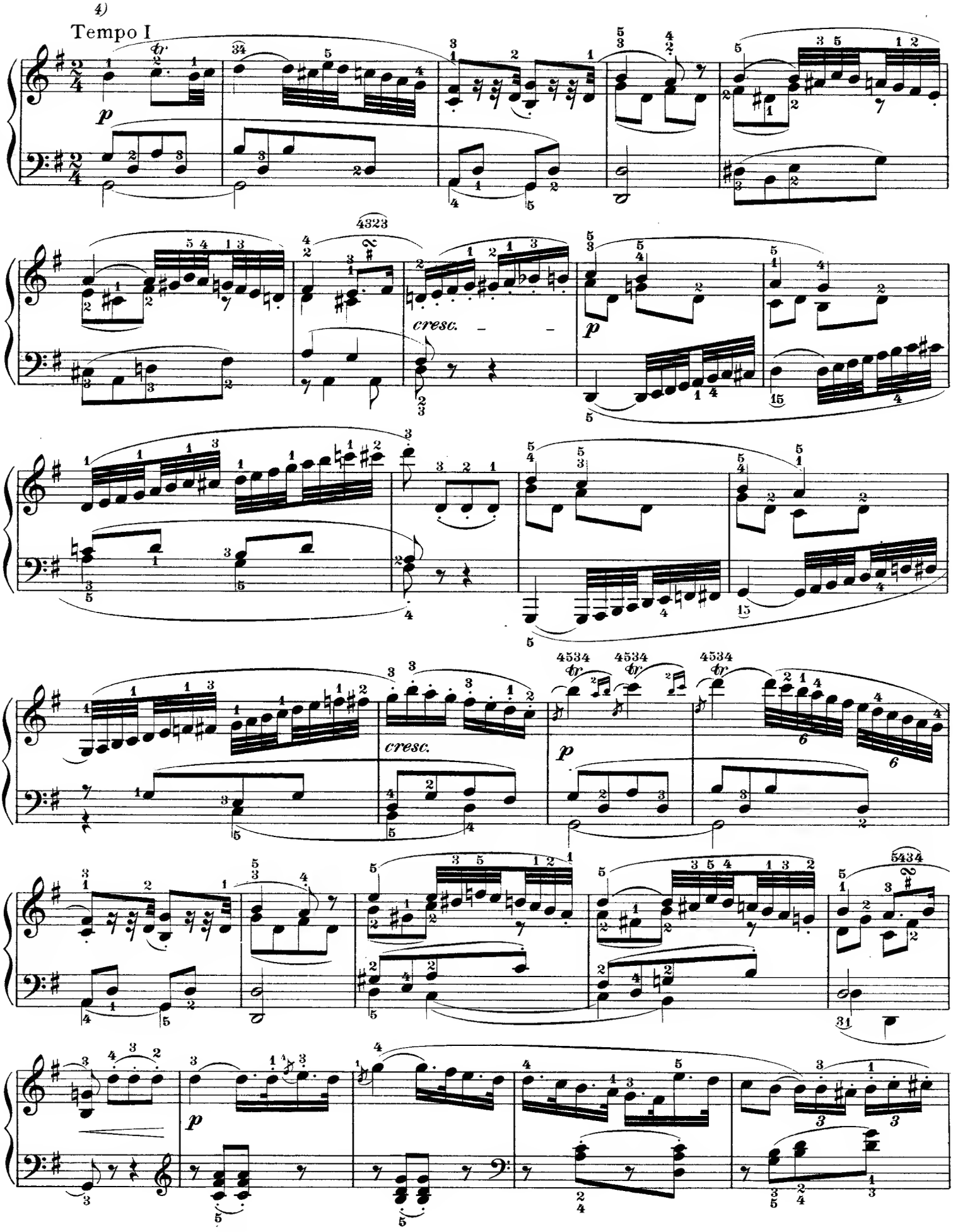


2) The middle section retains the character of the principal one. Do not play it too fast; the contrast should not be extreme between the principal and middle sections. The filigree-like arabesques which ornament the phrases must be executed with the greatest neatness. The player must abstain entirely from the use of the pedal.

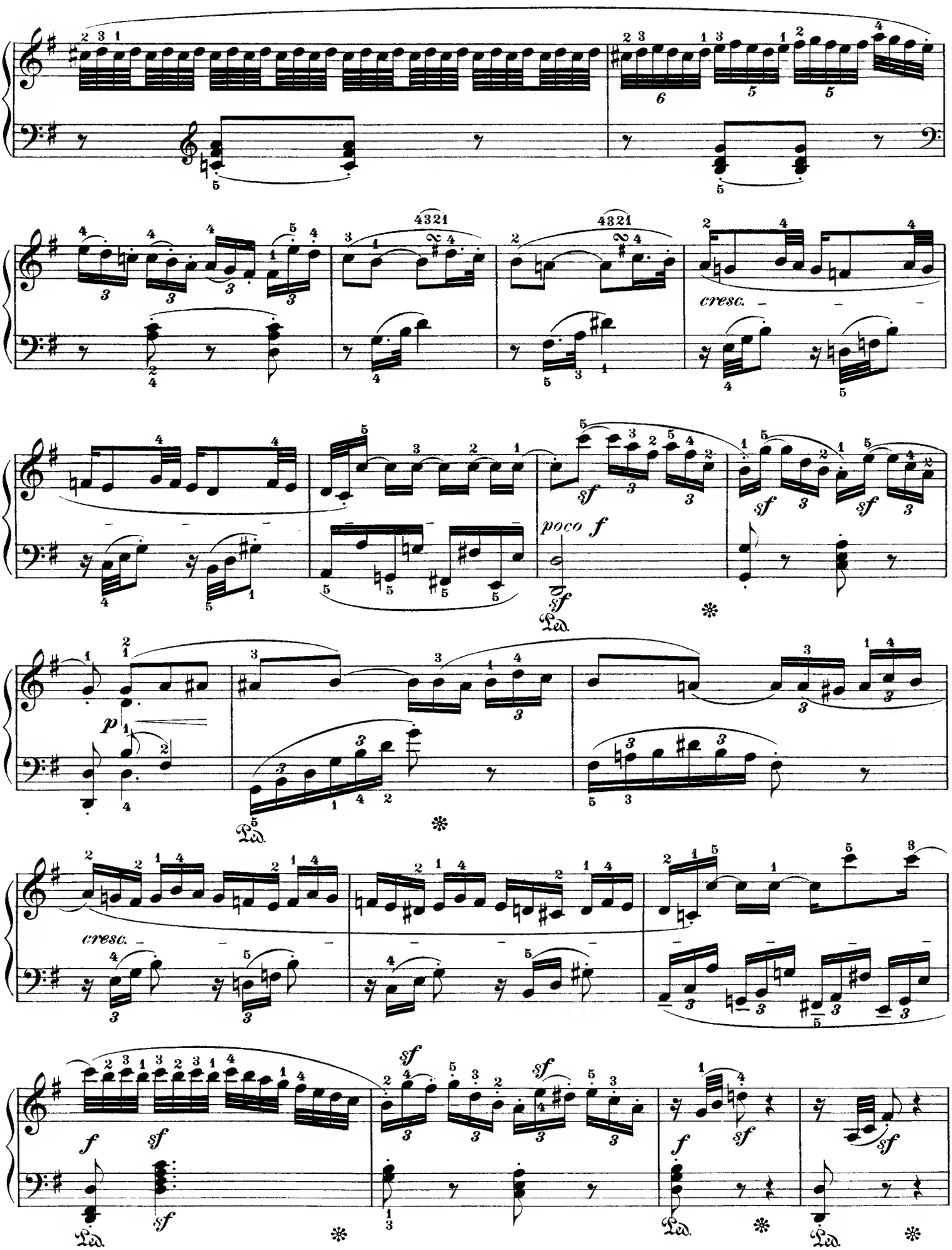

cresc.
p
cresc.
sf
sf
sf
sf
f
p
cresc.
sf

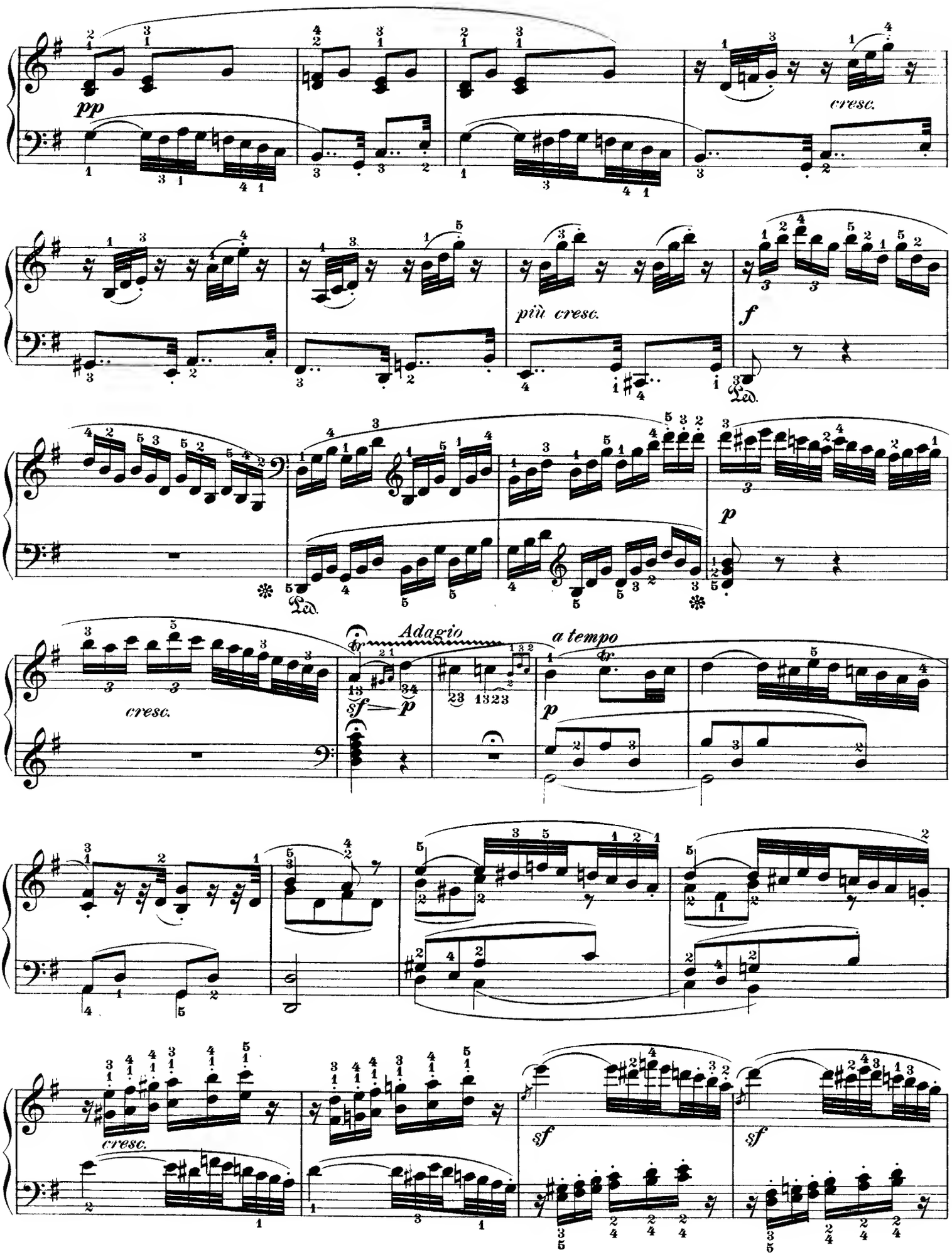


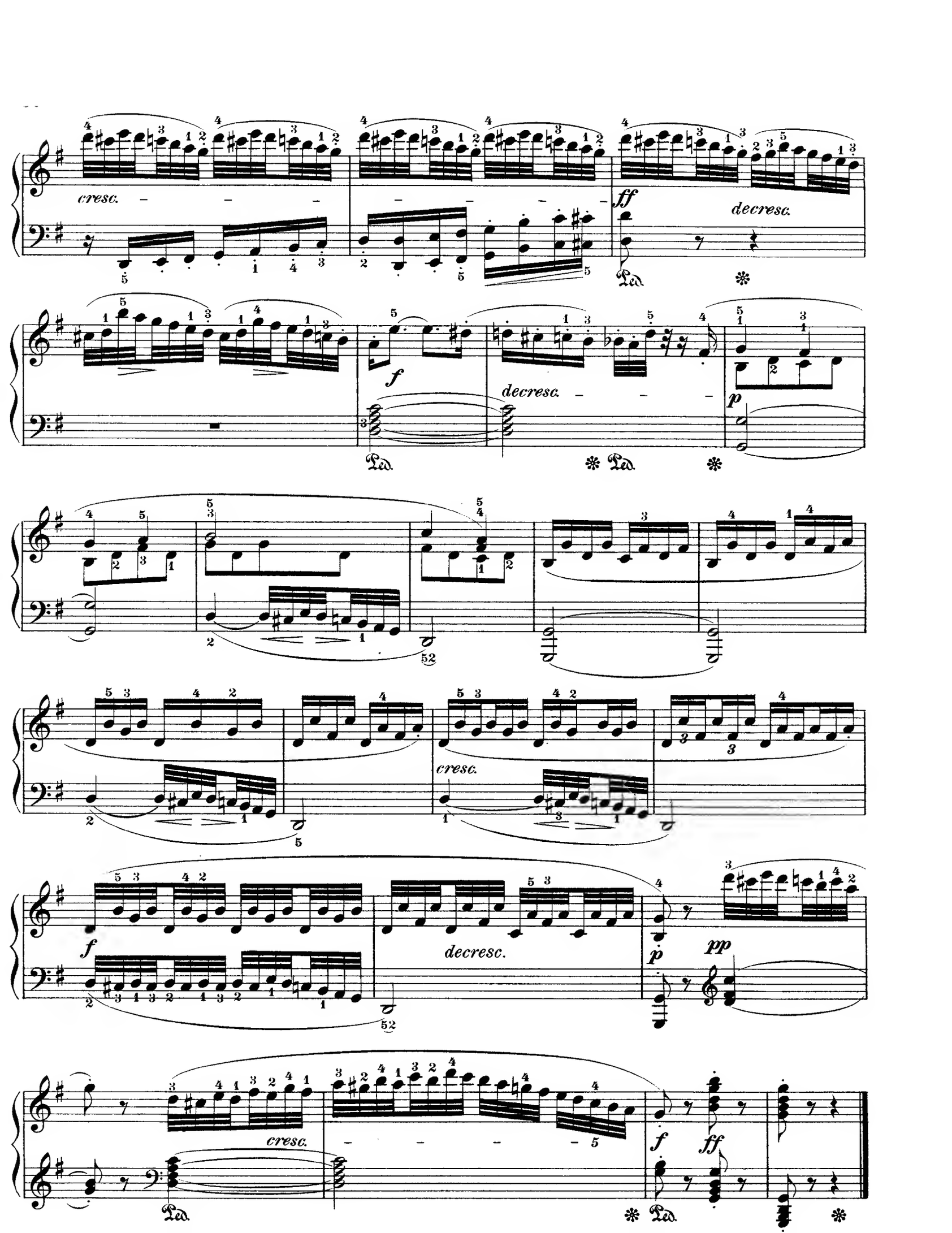
3) The theme in the left hand must be expressively prominent — about *mp*.



4) In the style and conception of the beginning.


cresc.
poco f
sf
Ped.
p
f
sf


pp
cresc.
più cresc.
f
Ped.
p
Adagio
a tempo
sf
p
cresc.
sf
sf


cresc.
ff
decresc.
Ped.
f
decresc.
p
52
cresc.
f
decresc.
p
pp
cresc.
f
ff